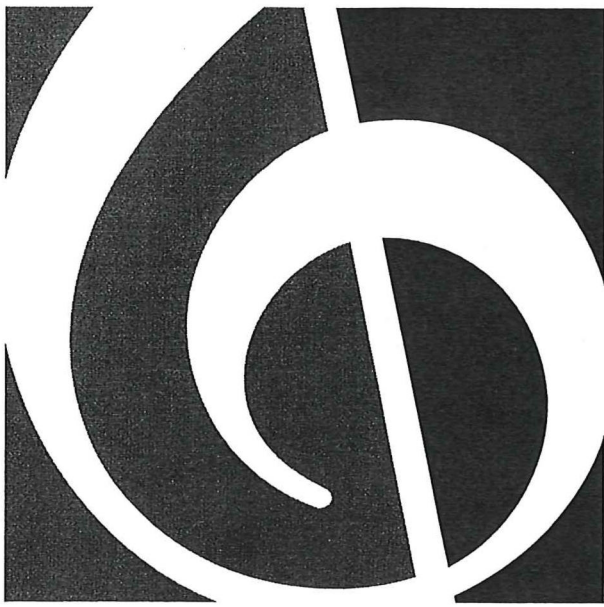


CD 2005 -- 13/14

# FACULTY *of* MUSIC



## 2004-2005

WHERE GREAT MUSIC MEETS GREAT MINDS

Friday, February 11, 2005  
8 pm. Knox College Chapel

University of Toronto  
Faculty of Music  
presents

**The University Women's Chorus**  
Robert Cooper, C.M., conductor  
Mia Bach, pianist

**VOICES OF TEREZIN**

**PART ONE**

FOR THE CHILDREN: No Silence of the Soul (1997)

Robert Evans (b. 1933)

1. On a Sunny Evening
2. You Grey Steel Clouds
3. Tears
4. The Rose
5. The Future
6. The Garden
7. Terezin News Agency
8. Birdsong I
9. Birdsong II
10. Faith in Nothing
11. To Olga
12. The Little Mouse
13. Summer is a coming in
14. Yes, That's the way (Kathleen Moore, solo)
15. Morning Song
16. Would you care for some Dessert?
17. Home
18. Remember

Robert Evans, adult narrator; Sarah Crittenden, child narrator; Julianne Scott, clarinet;  
Laura Reid, violin; Hector Moreno, cello; Andrew Dunsmore, percussion; Mia Bach,  
piano

**- INTERMISSION -**

**PART TWO**  
**John Freund**

lover of choral music, opera, the arts and life and... a Holocaust survivor  
reads excerpts from his personal journal, dedicated to his daughter, Carole,  
on the occasion of her 16<sup>th</sup> birthday:

*I was one of the lucky few: the story of my childhood*

O LOVELY PEACE (from *Judas Maccabaeus*)

G.F. Handel (1685-1759)

BIST DU BEI MIR'

J.S. Bach (1685-1750)

MA NAVU (*How Beautiful Upon the Mountains*)

arr. Barbara Wolfman

SHADE OF NIGHT (from *Songs of Awakening*)

Michael K. Runyan

VESTIGIA

Imant Raminsh (b.1943)

Christine Lee and Laura Klassen, solos; Laura Reid, violin; Hector Moreno, cello

CITY CALLED HEAVEN

arr. Josephine Poelinitz

Megan Prashad, solo

PSALM 23

Srul Irving Glick (1934-2002)

DEEP PEACE

Bill Douglass

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We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcome sound.

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## TEREZIN: JOURNEY TO DEATH

After many months of persecution, in which the personal freedoms, status, calling, property and privacy of the Jewish were curtailed, the so-called "final solution" to the Jewish question was to concentrate these citizens until their "liquidation" in extermination camps such as Auschwitz, Birkenau and Dachau. Thus the Nazi authorities established a ghetto in 1941 in the former fortress garrison town of Terezin, North Bohemia. The fact that Terezin was only a temporary holding place on their journey to death — many Jews were told that Terezin was a spa for the elderly — was concealed. In less than four years of its existence, a staggering 140,000 prisoners from Bohemia, Moravia, Germany, Austria, Hungary and Czechoslovakia entered its gates ... never to return.

Able-bodied persons as well as children over 14 years worked hungry 10-12 hours a day and lived temporarily in segregated barracks steeped in squalor and disease. Some 15,000 children (ages 9-15) were gradually deported to extermination camps and ghettos in the east. Very few lived to see the liberation of Terezin, often

succumbing to hunger, exhaustion and infection before their transfers could take place.

Remarkably despite these atrocities, most Terezin "citizens" were not defeated by the daily suffering and oppression to which they were subjected, but instead took every opportunity to liberate themselves from it. Many in pre-ghetto days had been artists, composers, conductors, singers, instrumentalists and writers. In this mortifying environment, isolated from the world and loved ones, they used all remaining energy to create a rich cultural life encompassing theatrical and musical productions, lectures, and the creation of paintings, music, poetry and prose. While realized in secret at first — some lost their lives for this courage — such entertainments sharing hope, pain and tragedy came to be flaunted and exploited through the Nazis' propagation aims. The Nazi command, in turn, used these activities to demonstrate the well-being and "freedoms" of the citizens.

The citizens' enthusiasm, sheer strength of will and cultural activity formed a striking influence on the lives and creative



endeavours of the child prisoners as well. Separated from their parents, but largely spared a view of the human suffering and tragedy of the adults' existence, they believed in a happy tomorrow and had no inkling that their own death sentences were written and signed. Beautiful friendships came about and in this spirit of tolerance and unselfishness, the children drew pictures, wrote poems, published magazines and gave theatre performances, expressing their joy and sorrow and sharing their memories of lost homes, longings for family, fears of the present realities and hopes for a life after Liberation. For instance, transferred friends inspired poems of longing to follow them and the wish to meet again somewhere in the unknown. In this childish world of interesting things, friends and fun, the joyless trials of

everyday life could be displaced even for a moment.

Over half a century, the more than 4000 drawings and hundreds of poems created by the children of Terezin have become a sensitive heritage of and memorial to thousands of children who were not permitted to reach adult age, but rest anonymously in unmarked graves. These graphic and literary examples afford generations far removed from the pain of this time a powerfully moving historical source of real ghetto conditions and life and insight into the children's inner feelings as prisoners — their suffering and small childish joys, fears and faith in a better future. Theirs is a legacy that is now ours to treasure and to learn from for the benefit of children to come.

## PROGRAM NOTES, TEXTS AND TRANSLATIONS

**For the Children: No Silence of the Soul**  
ROBERT EVANS (B. 1933)

*For the Children was commissioned by the Toronto Children's Chorus through the generous assistance of the Laidlaw Foundation*

I hope that the experience is not one of the listener overhearing as if from a distance, dispassionately; rather, that the listener is inextricably drawn to the poetry and music on an emotional rollercoaster; challenging perceptions about children, concentration camps, defending the children's deepest, innocent, open and wondrous view of our world.

It is the same world we inhabit, but with the innocence and the inward eyes. The emotions are not so rigidly calcified as ours. They are spirit-filled. But more, they reflect an ugly, hurting external world that has forced them to retreat into a huge, focussed, larger and more poignant internal world, in a way protected from the hurt and more directed to vivid memories of happier times, always with a shadow of the hopelessness of tomorrow nagging at the door. The children cannot forget Prague, sunlit gardens, birds,

travelling, love and beauty in spite of their surroundings.

Through translation and several later editions of the poetry of the Terezin children, I discovered where I must go. My journey took me to Prague and the Zidovska Museum; to the concentration camps large and small of Terezin; east to Southern Poland and Auschwitz; and 3 km. away, Auschwitz-Birkenau and the family camp BIIb: the final end of so many where they heard the horror of the pronouncement, "Selection" or "Transports to the East".

The poems sing or I couldn't have set them. Whether brief as "Tears" or longer as "On a Sunny Evening"; whether sardonic as "Would You Care for Dessert?" or openly hopeful and happy as "To Olga", they move as an adult — experienced, tutored in the ways of the world, not 13-14 years old facing inevitable death in a gas chamber.

The listener should also be aware of the sophisticated use of image by the children. One will become sensitive to the garden, the sorrowful fields and smoke from chimneys that are used as metaphors

for fields where the Nazis spread ashes or smoke from the chimneys of crematoria. Sometimes, their joy is simply unalloyed and excited as in "To Olga". But more frequently, this joyful emotion dissolves into cynicism or despair at the conclusion of the poems.

The poetry shows a penetrating mirror of the children, their feelings and life in the camp. In addition, the boys' mentor in barracks L417, Valtr Eisinger, led them to produce 800 pages of the weekly newspaper, *Vedem* ("I Lead"). Names were changed, acronyms and pseudonyms abound as well as general names such as *Academy* or collective names such as *Koleba* — two letters from each of three boys. *Vedem* lasted two years.

The four manuscripts contain some of the work of adult composers in Terezin. One man, not shown here, composed an opera for children entitled *Brundibar*. It is reported to have had about 55 performances in the camp, not all on stage but at hidden street corners and in stairwells or barracks.

For me it has been an uncommon and searing spiritual odyssey over two years: at times remembering the barren wasteland of Auschwitz-Birkenau, punctuated only by the smokestacks of the barracks along with two reconstructed barracks. And I will never forget the cold — a cold that penetrated to the bone. It was like none other.

I ask you to join on this journey with the children and remember. - *Robert Evans*

#### TEXT: CHILDREN OF TEREZIN

##### 1. On a Sunny Evening (Anon.)

On a purple sunset evening, under wide  
flow'ring chestnut trees  
Upon the threshold full of dust  
Yesterday, today, the days are all like these.

Trees flower forth in beauty,  
Lovely, too, their very wood all gnarled and  
old that I am half afraid to peer into their  
crowns of green and gold.

The sun has made a veil of gold so lovely  
that my body aches.  
Above, the heavens shriek with blue  
convinced I've smiled by some mistake.  
The world's abloom and seems to smile.  
I want to fly but where? How high?

If in barbed wire, things can bloom why  
couldn't I?  
I will not die.

##### 2. You Grey Steel Clouds (Hanus Hachenberg)

You grey steel clouds, driven by the wind  
Carrying within you ash-gray smoke  
Carrying within you the blood-red phantom  
of strife  
Like the eternal pilgrim waiting for his  
death.  
I want one day, like you, to cover distances  
Far into the future, never to return.  
Forever our hope and our symbol  
You, whose tempest can veil the sun  
You, driven by time, but followed by day!

##### 3. Tears (Alena Synkova)

And then come tears,  
Without them there is no life.  
Tears inspired by grief,  
Tears that fall like rain.

##### 4. The Rose (Franticek Bass)

The rose, the rose, how marv'llously sweet  
it smells.  
The scent wafts far over the countryside,  
This rose, the scent wafts far,  
The sweet, familiar scent drifts o'er the  
sorrowful fields,  
Alas, already it withers, the rose,  
the rose, the rose is already faded,  
the scent, dies,  
that wonderful fragrance, that resplendent  
rose.  
That rose, the rose.

##### 5. The Future (Hanus Hachenberg)

Applause fills the hall;  
The curtain's black veil,  
Folded in waiting, will soon part.

A ray of expectation shadows the darkness  
around,  
Lulled by wonders yet to come, the crowd  
Slowly bow their heads. A tremour passes  
through them.

They are dreaming of the next thing,  
How the world will bring them a goose,  
The universe bow and submit to their  
"Ego."

Meanwhile the action goes on, whistling  
across the stage,  
And the crowd, food on its mind, purses its  
lips.

#### **6. The Garden(Franta Bass)**

A little garden,  
Fragrant and full of roses.  
The path is narrow  
And a little boy walks along it.  
A little boy, a sweet boy, like that growing  
blossom.  
When the blossom comes to bloom, the  
little boy will be no more.

#### **7. Terezin News Agency (Anon.)**

And now this news just in from the Terezin  
News Agency -  
Zdenek Taussig is to join our Home within  
the next few days.  
Let us hope that his arrival will see an  
increase in the sporting spirit in our  
home.  
I would also like to report that miracles still  
happen.  
Our beloved Jirka Bruml didn't spill a  
single drop from the wash basin.  
Nothing like it has occurred in our sixty  
weeks of self-government.  
This ends my broadcast. I will now switch  
you to Radio Cuckoo Land.

#### **8. Birdsong I (Anon.)**

He doesn't know the world at all  
Who stays in his nest and doesn't go out.  
He doesn't know what birds know best  
Nor what I want to sing about,  
Nor what I want to sing about,  
sing that the world is full of loveliness, full  
of loveliness

When dew drops sparkle in the grass and  
earth's aflood with morning light  
A blackbird sings upon a bush  
To greet the dawning after night.  
Then I know how fine it is to be alive.  
Oh, try to open up your heart  
Then if the tears obscure the way,  
You'll know how wonderful it is to be alive,  
alive, alive.

#### **9. Birdsong II (Anon.)**

The poor thing stands there vainly,  
Vainly he strains his voice -  
Perhaps he'll die. Then can you say how  
beautiful is the world to-day?

#### **10. Faith in Nothing (Hanus Hachenberg)**

I dreamt deceptive dreams  
In the distance, shelters collapse  
Black clouds of terror pass  
We are only wrecks on the sea.  
Flames pour over in waves  
And I fall over the foam, rags on bones,  
I have lost my strength, my breath,  
In the garden roses grow  
Walk with you silently, close by.  
I can embrace the glow,  
Because I am alone, of God's shining  
heaven  
Everything is born in loneliness that the  
world might drink its fill.  
In ashes left by flames  
And I know:  
There, there is nothing I alone  
Nothing.

#### **11. To Olga (Alena Synkova)**

Listen!  
The boat whistle has sounded now  
And we must sail  
Out toward an unknown port.  
Listen!  
Now it's time.

We'll sail a long, long way  
And dreams will turn to truth.  
Oh, how sweet the name Morocco!  
Listen!  
Now it's time.  
The wind sings songs of far away,



Just look up to heaven  
And think about the violets.  
Listen!  
Now it's time.

### 12. The Little Mouse (Koleba)

A mousie sat upon a shelf catching fleas in  
his coat of fur  
But he couldn't catch her, couldn't catch  
her  
what chagrin so sad, so sad  
She'd hidden away inside his skin  
He turned and wriggled,  
Knew no rest,  
That flea was such a nasty pest.  
His daddy came and search'd his coat,  
He caught the flea and off he ran  
To cook her in the frying pan,  
The little mouse cried  
Come and see, come, come and see,  
For lunch we've got a nice fat flea.

### 13. Summer is a Coming In (Anon.)

Summer is a comin' in  
No shirt have I to wear  
Thank God my friend in the clothing store  
will find me something there  
Singing cuckoo

When man progressed to artificial light  
He said, "Let there be darkness"  
And introduced the blackout.

### 14. Yes That's the Way (Koleba)

In Terezin in the so-called park,  
A queer old grandad sits somewhere there  
in the so-called park  
He wears a beard down to his lap,  
And on his head a little cap  
Hard crusts he crumbles in his gums  
He's only got one single tooth  
My poor old man with the working gums  
Instead of soft rolls lentil soup  
My poor old grey-beard  
My poor old grey beard  
Somewhere there in the so-called park in  
Terezin  
My poor old grey beard.

### 15. Morning Song (Anon.)

I picked a small forget-me-not  
And kissed it, oh so tenderly.  
The sun bathed in blood, searing hot  
Before shining on the world so longingly.

Tender forget-me-not in your blue robe,  
Growing high upon the steepest rock,  
Know you not that on our haunted globe  
The blood-soaked sun can only rise to  
mock?

### 16. Would You Care For Some Dessert? (Josef Taussig)

A clean tablecloth tasteful tables  
Gentlemen in dark suits  
Girls painted scarlet  
witty repartee witty repartee bluesy repartee  
swinging jazz  
Coffee serv'd in the salon  
You can even get whipp'd cream  
or just get whipp'd  
But that's next door.

### 17. Home (Franta Bass)

I gaze and gaze  
Into the wide distant world,  
Toward the southeast;  
I look towards my home,  
Towards the town  
Where I was born,  
My town, my native town,  
*m•sto me m•sto*  
*rád se vrátím k vám*  
How gladly I would return to you.

### 18. Remember (Ben Steinberg, Robert Evans)

Yizkor, Yizkor,  
Domine sempiternae,  
Yizkor Elohim, sempiternae,  
Yizkor Elohim, nishmot banayich  
Dona eis dona requiem, requiem  
Yizkor Elohim, Requiem, Shalom

ROBERT EVANS, composer  
Robert Evans, an Elora resident, combines  
careers as a composer, performer, writer,  
poet and photographer with responsibilities  
as Lecturer at the University of Toronto and  
Williams College. A graduate in music of

the University of Toronto, Mr. Evans pursued private studies in composition with Dr. Samuel Dolin, Dr. John Weinzwieg and John Paynter (England).

Mr. Evans' numerous compositions include works for woodwinds, brass and instrumental and choral ensembles and have been commissioned by leading institutions such as the Elora Festival, the Jubilate Singers and the King's College Choir, Cambridge. These have been performed in Canada and Europe, recorded by the Toronto Mendelssohn Choir, the Amadeus Choir and Toronto Children's Chorus and aired extensively on CBC Radio. Mr. Evans' *For the Children*, was commissioned by the Toronto Children's Chorus, and received its world premiere on Nov. 16, 1997.

#### **Bist Du Bei Mir**

J.S. BACH

*Bist du bei mir; geh' ich mit Freuden  
zum Sterben und zu meiner Ruh'.*

*Ach wie vergnügt wär so mein Ende:  
Es drückten deine schönen Hände mir die  
getreuen Augen zu.*

If Thou art nigh, Then am I joyful,  
Though death await, I trust in Thee.

Ah blessed delight, if at my dying,  
Thy gentle touch. Thy tender hand, might  
my faithful eyelids softly close.

#### **Ma Navu (How Beautiful Upon the Mountains)**

J. SPIVAK

*Ma navu al heharim  
rag'le ham'vaser ho!  
Mash'mia y'shua,  
Mash'mia shalom.*

How beautiful upon the mountains are the  
feet of the messenger of good tidings: of  
salvation and of peace.





## UNIVERSITY WOMEN'S CHORUS

Robert Cooper, conductor

### SOPRANO 1

Lauren Bird  
Megan Heller  
Laura Klassen  
Christine Lee  
Joanna Leung  
Cecilia McKibbin  
Alicia Mighty  
Kathleen Moore  
Stephanie Oke  
Brooke Richardson  
Christine Suh  
Tamara Vaughan

### SOPRANO 2

Irene Apanovitch  
Raylin Barnsdale  
Natalie Basta  
Julia Bentley  
Tracee Noelle Downer  
Roseane Greco  
Kristin Haynes  
Laura Kim  
Susan Lam  
Natalie Mak  
Jennifer Matys  
Sarah Pomper  
Megan Prashad  
Angie Roides  
Anne Wong  
Justine Wong  
Elizabeth Margery Young

### ALTO 1

Audrey Bild  
Vivian Chiang  
Angel Chen  
Larissa Doherty  
Natalie Gajewski  
Grace Ha  
Emma Heath-Engel  
Chelsea Hughes  
Maria Kaushansky  
Danielle Kolenko  
Andrea Nagy  
Lindsay Tsuj  
Yana Zhalezniakova

### ALTO 2

Sachi Adachi  
Rebecca Banman  
Maria Christina Chern  
Elaine Choi  
Veronika Davy  
Tanya Krosel  
Chelsea Laird  
Allison Law  
Candice Leung  
Karyn Raymond  
Jee Eun (Megan) Shin  
Amy Valyear  
Deyi Ye  
Jiao Zhang

## BIOGRAPHY

One of Canada's leading choral conductors, **Robert Cooper, C.M.**, began his career under the tutelage of Helmuth Rilling and Robert Shaw. He is currently the Artistic Director of the *Orpheus Choir of Toronto*, *Chorus Niagara*, the *Opera in Concert Chorus*, and is a teaching member of the Choral Department, Faculty of Music, University of Toronto. As a superb choral trainer and conductor, Mr. Cooper also provided strong artistic leadership to the *Toronto Mendelssohn Youth Choir* for 22 successful years, influencing over 2000 young adult singers. Many of those singers have gone on to solo careers, while others are adding their own voices to various choirs across Canada.

He enjoys a distinguished career as a guest conductor and clinician working with many of Canada's leading choral organizations and provincial choral federations. He has had the honour of conducting the *National Youth Choir of Canada* and made his Carnegie Hall debut in 1997 for a Celebration of Canadian Choral Music. He recently conducted concerts with Symphony Nova Scotia and the London Symphony, as well as conducting

Newfoundland's *Festival 500* and productions for Toronto Operetta Theatre. In addition to his work with choirs, Robert Cooper has been involved with the presentation of more than 80 operas and has been a frequent guest conductor with opera companies across Canada. This October Mr. Cooper adjudicated the international choral competition *Let the People Sing* in London, England. He has also recorded CD's of both opera and choral music and provided choral backup for films and Stratford Festival productions.

Robert Cooper has served as President of both the Ontario Choral Federation and the Association of Canadian Choral Conductors and is on the Board of Directors of Chorus America. To complete the circle, Mr. Cooper brings fine choral music to all of Canada as Executive Producer, Opera and Choral Music, for CBC Radio Two.

In June 2003 Robert Cooper received an Honorary Doctorate degree from Brock University for his significant contribution to the Canadian choral community. Also in the same year, he was made a Member of the Order of Canada.

# CHOIRS IN CONCERT

## 2004-2005 SEASON

DOREEN RAO, ELMER ISELER CHAIR IN CONDUCTING  
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### Raise the Song

Saturday, October 23

The MacMillan Singers and University Women's Chorus, Doreen Rao and Robert Cooper, conductors. Psalm settings by Canadian and American composers.  
8 pm. St. Basil's Church.  
\$13 (\$7 senior/student)

### University Voices Spotlight

Friday, November 12

Soundstreams Festival of Canadian University Choirs  
8 pm. Walter Hall.  
\$13 (\$7 seniors/students)

### The Kiss of Peace

Friday, November 19

MacMillan Singers Chamber Choir, Doreen Rao, conductor. Ancient and modern settings of Agnus Dei.  
8 pm. Walter Hall.  
\$13 (\$7 seniors/students)

### Songs of Mary

Saturday, November 27

University Women's Chorus, Robert Cooper, conductor  
8 pm. Victoria College Chapel.  
\$13 (\$7 seniors/students)

### Christmas Gahu

Saturday, December 4

MacMillan Singers, Ghanaian Master Drummer Kwasi Dunyo. An Afro-centric evening of singing, dancing and drumming.  
8 pm. MacMillan Theatre.  
\$13 (\$7 seniors/students)

University of Toronto Symphony Orchestra, MacMillan Singers & Elmer Iseler Singers.

Raffi Armenian and Doreen Rao, conductors  
Saturday, January 29

Weber: Euryanthe Overture

Mendelssohn: Symphony No. 2 "Lobegesang"  
8 pm. MacMillan Theatre  
\$17 (\$9 seniors/students)

### Terezin Remembered

Friday, February 11

University Women's Chorus, Robert Cooper, conductor  
8 pm. Knox College Chapel.  
\$13 (\$7 seniors/students)

Performances with the Toronto Symphony Orchestra, Gianandrea Noseda, conductor  
March 9 & 10

The MacMillan Singers appears with the Toronto Symphony Orchestra in Stravinsky's Nightingale.  
8 pm. Roy Thomson Hall  
FOR TICKETS CALL 416.593.4828

U of T Bach Choir in Concert with the Elmer Iseler Singers, Artists-in-Residence  
Friday, March 18

Doreen Rao and Lydia Adams, conductors  
8 pm. St. Basil's Church.  
\$13 (\$7 seniors/students)

University Choirs in Concert Gala  
Saturday, April 2

The University of Toronto Choirs in a celebration concert. Doreen Rao, Robert Cooper and Brainerd Blyden Taylor, conductors.  
8 pm. St. Basil's Church.  
\$13 (\$7 seniors/students)

For tickets call 416-978-3744

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